

THE DRAMA

of life in high official circles in Germany, it emphasizes the inevitable and relentless reparation that must be made for sin, no matter how long or how carefully concealed.

Countess Benta, a woman of great force of character, had an affair fifteen years before the story opens with Baron Richard, a friend of her husband. It was broken off after a short time by proper consideration of family and so-

Saturday matinee, Mrs. Campbell has announced "Magda," Sudermann's other famous play.

"Sherlock Holmes" and Mr. Gillette. The appearance in Washington of William Gillette after an absence of about two years will undoubtedly create unusual interest. He opens his season at the New National Theater tomorrow night in "Sherlock Holmes" and the sea-

orchestra in Washington, and those who are in attendance will thus contribute to the firm establishment here of a band abundantly able to interpret the best works of the greatest composers.

The concert will occur Tuesday afternoon next at 4:15 o'clock in the New National Theater. The program will include five numbers, of which two are particularly inviting—Beethoven's Symphony No. VII and Mendelssohn's Concerto in E minor. Wagner's "Meistersinger Vorspiel," Strauss' "Kuenstlerleben Walzer" and an original composition by Mr. Musin, entitled "Caprice No. 2," are the other selections. The violinist will of course play the Mendelssohn concerto with the orchestra.

But the chief interest in the performance must be, as has already been indicated, that for the first time in its history Washington is to have a permanent orchestra of the highest grade. Many other attempts have been made in equally good faith, but with no success. Until Mr. De Koven inaugurated the present movement Washington had no orchestra to compare with the Boston Symphony or the corresponding bodies in Philadelphia, Baltimore, Pittsburgh, and Chicago. Today its orchestra would reflect credit on any one of those cities—although it may still lack the marvelous finish which many years have given the Boston Symphony—and its prospects for developing the highest efficiency are bright. In view of these facts local music lovers should regard it a privilege to contribute support. If they do so, the musical possibilities of the National Capital will expand immeasurably.

Miss Shaw to Interpret Ibsen.

"Ghosts," by Hendrik Ibsen, the famous Norwegian philosopher and playwright, will be given at the Columbia Theater at a special matinee next Tuesday. Miss Mary Shaw, the well-known actress, will appear in the role of Mrs. Alving, and the minor roles will be in the hands of players from the George Fawcett company. This organization comes to Washington especially to present "Ghosts" at a single matinee performance. Similar matinees are being given in other cities. The play is a strong moral lesson, and though it was hotly denounced when originally produced, it is now accepted as a strong specimen of the modern literary drama. The leading characters are a mother and her son. The former seeks to save the latter from the doom of hereditary, but in vain. He has inherited all kinds of evil and habits of dissipation from his father. The effort to stamp out heredity is a splendid dramatic achievement, but, of course, it fails. Miss Shaw will be the mother and Frederick Lewis will be the son Oswald. This is the first of a series of matinees to be given at the Columbia by Miss Shaw and the George Fawcett company. The curtain will rise promptly at 2:15 o'clock.

Irish Drama at the Lafayette.

Brandon Tynan, in his popular Irish drama, "Robert Emmet, the Days of 1802," will be the attraction at the Lafayette Theater this coming week. The play has excited considerable interest in local Irish circles, as it is said to be the first play dealing with



HARRY MORRIS.

an Irish historical subject which has been produced in many years. Several of the boxes have been engaged for the opening performance by the officers of various Irish societies and clubs, and a gala opening night is expected.

Mr. Tynan in constructing the plot of Robert Emmet is said to have adhered as closely to historical fact as dramatic possibilities would allow, and the result is a story of unusual interest in which but little fiction has been found necessary.

Some very handsome stage effects are promised in the mounting of "Robert Emmet." It is said Manager Rosenquest has spent a small fortune on the production, which has the reputation of being the most elaborate presentation of an Irish drama ever given. More than one hundred people are needed in the performance, and the company is an all-star cast, one of the strongest ever brought together for a melodrama. Among its members are Owen Fawcett, Francis Powers, P. August Anderson, Luke Martin, J. P. Sullivan, James H. Bradbury, Eugene Powers, Fulton Russell, Frederick Sumner, Angela Russell, Carolyn Whyte, Margaret Hayward, and Cecil Tynan.

Seasonable Offerings at Chase's.

Those who will entertain and divert the polite vaudeville legion this week are Miss Amelia Summerville, who will contribute to the gaiety of the bill in a society monologue called "An Afternoon Tea," the Four Otts, in a gaudy little comedy "Helene's Dilemma," written by Joseph Hart, Fox Grandpa; Eugene O'Rourke, who, with Miss Nellie Elting and a stuttering "darkey," will present Edmond Day's farcical brevity, "Parlor A"; Leo Dervault, the spry ascensionist, who will walk a globe up a narrow and steep spiral pathway; Lamar and Gabriel, unique comedians; Queen Lil's Royal Hawaiian Troubadours, eight in number, one of the most picturesque groups of singers and players ever assembled in polite vaudeville; Nat LeRoy and Minnie Woodford, in "A

Little Nonsense Now and Then," as their specialty is called; and "Bluebeard," illustrated by the vignette motion pictures, with twelve scenes containing dissolving effects and spectacular tableaux.

"Across the Pacific."

Harry Clay Blaney will present his successful melodrama, "Across the Pacific," at the Academy of Music tomorrow night. Mr. Blaney's talent has been constantly directed toward meeting the popular taste, and in his latest up-to-date effort he hits the mark. It is a rousing play, throbbing with life and exalting love and villainy. Its situations are startling but never indecent. Mr. Blaney's plays are noted for their scenic effects, and this is no exception to the rule. The Montana mining country, the Chinese section of San Francisco, the scenes in the Philippines, with the transport swarming from the dock on its way to Manila, are all well worth seeing. In a fight at blockhouse No. 7, Mr. Blaney introduces a rapid-firing gun which was used on San Juan Hill. The play does not lack mirth-provoking situations. Whenever the excitement dies down, the fun pops up, Mr. Blaney being responsible for the greater part of it. He appears as "Willie Live," a newspaper correspondent, and in connection with many accomplishments brought to the fore he introduces singing and dancing specialties.

"Night on Broadway" at Kernan's.

Harry Morris' "Night on Broadway" will hold forth this week at Kernan's Lyceum. It is said Mr. Morris has this season surpassed all his previous efforts, and presents to the public one of the largest and most complete attractions of the kind ever seen in vaudeville houses. "Night on Broadway" is a musical farce, full of strong dramatic situations.

Mr. Harry Morris, as Flieder, the candy manufacturer, has a character that fits him like a glove, and the production is helped to success by the individual members of the company, comprising Mildred Stoeller, Carrie Weber, Alice Porter, Ollie Omega, Nellie Fenton, Carl Anderson, Edward Adams, Tony Asher, Ed Brennan, Harry Emerson, Blanche Latell, Lizzie Elvia, Lillian Barry, Lucile Narville, Donna Dean, Sara Carr, Georgie Kyle, Lottie Bradley, Mabel Wellington, Maggie Height, Alice Walling, Evelyn Clifford and Irene Lawrence.

Ballet United With Burlesque.

Manager Schlesinger offers a high-class attraction for the Empire Theater this coming week, when the Bolossy Kiralfy Ballet, recently seen in this city at the Lafayette Theater, with "Around the World" and the "Gilded World Burlesque," will hold forth. The Kiralfy's ballet should prove a great drawing card for the Empire. It is composed of sixteen pretty and clever English dancing girls, from the Empire Theater, London, lesquels, will hold forth. The Kiralfy company was the feature. They will be seen in a number of new ballets with special electric effects and new costumes. The balance of the bill is to be given by the burlesque company, and will consist of five high-class vaudeville acts and two burlesques. The "vaudeville" are Tom and Gertrude Grimes, Dolly Earle, Mr. and Mrs. Irving Boyds, Fred Bowman, and Hughes and Hazleton. Twenty-five comely girls will be seen in the burlesques, both of which are said to be replete with comedy. Special scenery and elegant wardrobe are features with this company. In addition to this program, Max Luthberg, one of this country's champion wrestlers, will be seen after the regular performances, at which time he will meet all comers, and forfeit \$25 to anyone whom he fails to throw within fifteen minutes.

Tonight's Concert at the Empire.

The Williams and Walker "Sons of Ham" company, numbering thirty people, will be seen tonight at the Empire Theater in a grand concert. This organization during the week just passed has entertained the largest audiences of the season at the theater indicated. A special program has been arranged and some very meritorious musical and vocal numbers will be heard. The company includes some of the best colored talent now before the public, including a quartet, an octet and several soloists. An augmented orchestra will assist in the concert.

Announcements--Formal and Informal.

Years ago Dr. Conan Doyle said of "Sherlock Holmes," that he had tried to indicate in his stories that Holmes had two sides to his nature, one represented in Dr. Watson and the other in Holmes himself. This admission, which is carefully veiled in the story, was clearly made plain to William Gillette, because in his dramatization of the series he gave the fictional hero and his friend, Dr. Watson, just the qualities which manifest that they are the two sides of one nature. Watson stands for the sober thinker, the man devoid of mental ability to grasp the points of deduction, and the man who hates the use of the drugs which makes his other self, "Sherlock Holmes." Holmes, on the other hand, is a man who is not himself, but who, like Dr. Quincey, when under the influence of his favorite drug is another being with the ability to grasp seemingly trivial but really important points; a man with an abnormal character, and a man who freely acknowledges that when his peculiar nature demands it he must have stimulating drugs. The one side of the man acts, and the other chronicles.

Martin Harvey

The distinguished English actor, Martin Harvey, will appear at the Columbia Theater during the week of December 15. He and the original London company will present the dramatization of "A Tale of Two Cities" which first gave fame to "The Only Way," and which was afterwards reproduced in this country by Henry Miller. The playwright is Rev. Freeman Wills.

A single enactment of "The Only Way" at the Lyceum Theater, London, four years ago made both Mr. Wills and Mr.



WILLIAM GILLETTE.

Mrs. PATRICK CAMPBELL.

ricals the problem is still more troublesome.

Surely no standard can be adopted which does not take cognizance of pantomime, farce, and good comedy. It can be taken for granted that a drama need not be solemn to be good. Nor must it of necessity be didactic, except in the sense that any pure work teaches the superior pleasure and greater beauty to be found in things which are pure. There is no great moral lesson behind "Lend Me Five Shillings," for example, but who shall say it is not eminently healthful? The "greatest number" has an assured claim on good, clean comedy.

But the atmosphere in the realm of morality is not clear. The one manifest principle is that no play should offer an education in vice. To assume that a public institution less only than the church and the school shall not deal with the great problems of sociology, however, is absurd. Yet every problem play presented in any standard American theater in the past half century can urge that defense; they have all dealt with sociological problems, and the very boldest of them has ended morally.

It may be that the right standard is to be found in this dictum by Macaulay: "That what is immoral shall not be presented to the imagination of the young and susceptible in constant connection with what is attractive." For, as the same great student argues subsequently, "every person who has observed the operation of the law of association in his own mind and in the minds of others, knows that whatever is constantly presented to the imagination in connection with what is attractive will commonly itself become attractive." The gallery patrons at any theater are quick to accept the spirit of any play. The responsibility of the playwright is, accordingly, to keep his work clean and healthful in spirit, as that spirit must appeal to that portion of his audience, to avoid such a connection of misconduct and personal charm as will becloud that spirit in their minds—as it is undoubtedly beclouded in "Sapho" and "The Gay Lord Quex." And to fuse that spirit into every movement of the plot so that the play's whole tone will be opposed to vice and not the last scene only.

These, then, are the substitutes proposed for the inexorable rule which critics like Mr. Winter would propound: a consideration not of the critic only or the numskull, but of the whole body of the play's patrons, a primal view of their intellects and interests, and a stern condemnation of such plays as by belittling the misery which vice entails or by uniting immorality with charm of person, excite in the minds of the susceptible an association of vice with attraction.



HARRY C. BLANEY.

A. D. A.

"Past and Future."

"The Wild Rose" and "The Old Homestead" divided a moderate patronage last week about equally. Hanlon's well-tried "Superba" met with a similar reception. Chase's vaudeville held its own,

as it does usually. The Academy, the Lyceum and the Empire each purveyed amusement of a characteristic nature to characteristic houses, the last named doing especially good business with "The Sons of Ham."

The offerings for the ensuing six days, however, promise a more thriving business.

cial ties, and for twelve years the two have been merely friends, though in spirit as much in love with each other as ever. Richard develops into a man of great political prominence, and at the opening of the play has been elected to the reichstag through the influence of the countess, who has induced her hus-

son is limited to six evening performances and one matinee. It is also announced that this will be Mr. Gillette's last appearance in Washington in this character, as other plans made for him two years ago must be carried out next season. The history of the "Sherlock Holmes" of the stage is the best possible comment upon the popularity of the actor-author and his play. It began at the Garrick Theater three years ago. It is a well known fact that no dramatization of a book has ever reached the popularity accorded Mr. Gillette's "Sherlock Holmes." The run at the Garrick lasted throughout the entire season. It was followed by a season on tour in this country to enormous audiences. Last year Mr. Gillette spent the entire season at the Lyceum Theater, London. It was originally intended that the engagement in England should be for twelve weeks only, but so pronounced was his success that the run was extended for eight months and only terminated then because a prior contract made with Sir Henry Irving by the Lyceum Theater rendered its continuance impossible.

This season is the fourth which Mr. Gillette has given to "Sherlock Holmes" and the fact that he has been absent from the country an entire year will make his return all the more welcome. The company which Charles Frohman has engaged to support Mr. Gillette is said to be of the best he has ever had. It is composed of American and English artists, many of whom played throughout the entire London engagement.

It will interest those who intend to see "Sherlock Holmes" to know that the curtain rises at 8 o'clock sharp each evening and at 2 o'clock at the matinee performance. After 8:25 evenings and 2:25 at the matinee no one will be seated until the end of the first act. Mr. Gillette and the management of the New National Theater insist that the audiences shall not be disturbed by a few late comers.

A Local Orchestra of Highest Merit.

Many considerations unite to give the forthcoming concert of the Washington Symphony Orchestra an unusual interest for the whole city. Its conductor, Mr. Reginald De Koven, is one of the famous American composers and one of the most prominent exponents of musical art. The membership of the orchestra includes the most capable performers within reach of the city and compares favorably with that of similar orchestras elsewhere, even of the more widely known



DOLLY EARLE.

orchestras of Boston, Chicago, and New York. The program is of particular merit and will be heightened in attractiveness by the appearance of Ovide Musin, widely and favorably known as a violin soloist. But its chief interest depends on the fact that the concert inaugurates a second season for a symphony



"ROBERT EMMET," at the Lafayette.

ness. Mrs. Campbell is now firmly established as an artist of very high rank. Mr. Gillette's position is equally secure, and in Washington he is personally so popular that with or without "Sherlock Holmes" he would be assured exceptional patronage. J. Wesley Rosenquest will present at the Lafayette an exceptionally strong company in what critics elsewhere have pronounced an exceptionally strong romantic drama. The Chase bill is very strong. The Academy, Lyceum and Empire all anticipate proverbial winter patronage.

Mrs. Campbell in Repertoire.

A theatrical event of decided interest and importance is the appearance of the famous English actress, Mrs. Patrick Campbell, at the Columbia Theater Monday night under the direction of Charles Frohman, when she begins a week's engagement, supported by Frederick Kerr and her London company. She will appear in a number of her most famous characters, and also in two new plays, the most important of which is "The Joy of Living," a translation of Hermann Sudermann's great play "Es Lebe das Leben" by Edith Wharton.

This will be the opening play of her engagement, and its presentation for the first time in English in this city carries with it an unusual degree of literary as well as dramatic interest. It is regarded by many as the great German author's masterpiece, and has attained a fame and distinction abroad as one of the greatest dramas of modern realism of recent times. Its theme is sociological, and in developing certain phases

band, Count Michael, to resign his claim for the place in favor of Richard. But in the bitterness of the campaign the Socialist opponent of Richard, who has two of the countess's letters in his possession, has published in a newspaper an account of the early intimacy. This story is developed with great earnestness and force, and in a profoundly philosophic spirit. In the end the woman makes expiation, and to save her husband's honor, her daughter's happiness, and her lover's future, she expires in an intensely dramatic scene, having triumphantly tasted "the joy of living" in a glass of poisoned wine. It will be noted even from this mere outline of the character of the Countess Benta that it is wonderfully suited to Mrs. Campbell's intense and striking personality, her fine intellectual force, and her command of sweeping emotions. She has already won extraordinary success in it, and added a very worthy triumph to the list of character creations which have made her famous.

The play is in five acts, and is elaborately staged. Her company is large, and includes Vaughan Glaser, R. C. Herz, Charles Bryant, Mrs. Macdormott, W. J. Montgomery, Charles James, Walter Howe, Harry Dornott, Julius Royston, Miss Amy Lamborn, Miss Rose Dupre, and others.

"The Joy of Living" will be repeated Tuesday, Wednesday, and Saturday nights. Thursday night, a new comedy, "Aunt Jennie" by E. F. Benson, with "Dodo" will be given. Friday night Pinner's great play, "The Second Mrs. Tanqueray" will be presented. For the



MARY SHAW.

even Mr. Winter can decide so broad a question for all humanity. Various minds are variously affected by the same moral force; it is entirely conceivable that portions of "Paradise Lost" might injure temporarily the minds of the immature; the student and the average of American theatergoers would think very differently of Congreve or Wycherly if the works of those degenerates were now to be produced; the education which enables men to read the discourse which passed between Socrates and Phaedrus "while the fountain warbled at their feet and the cicadas chirped overhead" secures their minds against the vicious fancy that discourse must inevitably arouse in the minds of the uneducated. Phrases which are the more commonplace of one age offend the roughest natures in another, as is abundantly evidenced by a glance at a verbatim reprint of the folio Shakespeare.

Before passing upon modern plays, then, it is to be remembered that no hard and fast rule can be applied to a composite audience like that which assembles to view public theatrical performances. No one, neither the professional critic nor anyone else, can draw the line for all classes of men. What the professional critic can do and is hired to do is to determine for his readers whether the play on which he passes judgment bears a good message, an evil message, or no message at all to the reasonable average of its patrons. He must see the drama in the light of the greatest good to the greatest number and communicate that view to such as are inclined to respect it.

Determining even "the greatest good to the greatest number" is, however, never easy. Thackeray's notes are filled with his perplexity in this regard. In one instance he is much puzzled to tell which celebrated a great public function the more successfully—"a large fat man, a grandfather at least, walking placidly in the sunshine sucking a stick of barley-sugar," or "the dignitaries of the state, the church, law," etc., who made speeches "in their best clothes according to their several degrees." In theat-